

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

DECEMBER 1922

SEED



PLATES

Seed 30 Plates have exceptional speed, fineness of grain and *the greatest latitude* of any portrait plate made.

Speed for the dull days—fine grain for portrait enlarging—latitude to overcome errors in exposure.

*It's a Seed Plate you need.*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'*



## The Eastman Negative Comparator

Enables the dark-room worker to compare every negative with a standard, to determine the need for reduction, intensification or more or less development and thus to maintain a standard of quality.

It is a metal box with three openings containing 8 x 10 opal glass. A negative regarded as standard slides into each of the end openings, the center being used to view the negatives for comparison. The box is  $25\frac{3}{4}$  inches long and will set on a shelf over the dark-room sink.

Eastman Negative Comparator, complete with  
12 feet of cord, plug and 3 Mazda bulbs \$12.00

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**

*All Dealers'*



PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Frank Scott Clark  
Detroit, Mich.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 10

## BETWEEN NOW AND THE NEW YEAR

**I**T'S a busy time, between now and January 1, but you don't want your business to drop with a dull thud after Christmas.

Before you get too busy, plan your advertising to immediately follow Christmas. A lot of people are going to give photographs at Christmas time. There is always the opportunity for those who receive photographs at Christmas time to reciprocate with photographs at New Year's or shortly afterwards.

But you must make the suggestion. People have good intentions—they think they will have pictures made, and then they put it off and finally forget.

They need reminders and you can and must remind them. Your display case is very important. It will make people think of their obligations but it must first of all attract, and this it will not do if it contains a stale display.

It's an easy matter to make a New Year's display. A neatly lettered card for the center of the case, reading

*Make the*

**NEW YEARS GIFT**

*a photograph*

is enough to give the proper suggestion. For the rest you must depend upon the display itself.

Choose the most attractive pictures for samples. Also choose pictures of people who are fairly well known and socially prominent.

If you can manage to photograph the most popular girls, boys, women and men in your town and can let it be known through your displays, you will have no trouble in getting their following into your studio. But you must not neglect to advertise especially when a dull season seems at hand.

## FLATTENING THE PEAK OF RUSH BUSINESS

**S**EASONAL business is expensive. The advantages of heavy business during the rush season are diminished by the dull periods, for extra work requires extra labor and equipment which is partly idle in a dull season. It is the even flowing river that makes the best power stream, for flood currents are not appreciated when a drouth is sure to follow.

To even demand it is necessary to increase business in slack periods, and this is the problem that has led to the introduction of new products or new uses for old products by various types of businesses. The photographer's rush season is in December, though by early advertising many photographers have been able to spread this business over October, November and December. The same plan can be made to materially increase business during January, February and March.

The portrait market is present after January first, as before—there are always photographs to be made. However, the photograph-for-Christmas idea must be followed by another selling campaign. Why not make it a campaign for baby pictures?

We are apt to think of babies when the new year comes in, for its very newness is symbolized by the infant. Thus January adver-

tising that concerns baby attracts added attention and secures increased interest from its timelessness.

But we don't have to resort to the symbolism of Old Father Time with his new-born babe to find arguments for baby pictures in January. Sometimes cash presents received at Christmas furnish the means to portraits that were lacking before. And often a gift picture of little Eddie or Betty received in the holiday mail supplies the needed urge for the recipient to return the compliment with a portrait of Casper 2nd. More important still is the fact that New Years is the time of good resolutions and that advertising will act as a reminder to those who have said "We must get baby's picture taken." There are plenty of such folks in your town.

With these points in mind we have made up a folder design for the professional photographer who wants to bring in the babies after Christmas. We have used the regular cut offered for the month for newspaper work (see page 26) and have designed the folder so that the photographer can have it easily and cheaply reproduced by any ordinary printing plant. The type used should be light and free from any suggestion of boldness or severity, as type





Mailing a folder like the above to tie up with the newspaper copy shown on page 26 should keep your studio appointment register from becoming too empty in January. This folder is  $3\frac{1}{2} \times 6\frac{1}{4}$  inches in size and fits an ordinary business envelope.

should always create atmosphere for the message. The paper should be of the finest quality that can be afforded, a hard unglazed style in either white or light buff being most desirable.

This direct mail advertising can be successful, however, only if it is efficiently distributed. Once a good mailing list is compiled, the upkeep is simple, and the expense very small. One very good way of working up a list for child portraiture business is as follows: Dates of births (secured from newspaper

notices or the office of the Recorder of Births) are noted on cards along with the names of the parents, and their addresses, and filed according to dates. Given names are added as soon as they can be ascertained, as letters to parents in which the advertiser mentions the baby's name have a much greater personal appeal. As soon as the photographs are made the card is refilled, the sitting date, number of prints made, etc., being recorded. If the photograph was not taken near the birthday,

the photographer files the card according to the sitting date. About ten days in advance of each birthday (or "anniversary" of the previous sitting) a letter or circular is mailed suggesting a new photograph and urging that an appointment be made. If the child is less than three years of age, a sitting every six months could be urged, as babies change so rapidly that a semi-annual appointment is quite practical. With a few slight changes, the copy of the folder illustrated can be used to advantage in this work.

Another method is to cover the whole baby list just once a year, and New Years is a good time to do this. Of course this method is

less effective, but it also entails less work, and still brings quite satisfactory results. The folder illustrated can do this work especially well. It can also be used as a follow up for those who did not respond to the advertising sent out prior to the birthday anniversaries during the latter part of the previous year.

Thus the baby folder can be used to advantage at New Years no matter how the direct mail work is carried on. If such plans are carried out before and after rush seasons the continual flow of good business will make the rush seasons less noticeable and all seasons more satisfactory and profitable.



## SIMPLE RULES FOR MAKING GOOD COPIES

**T**HE copying of photographs is a subject that doesn't get a great deal of attention from writers on photographic subjects, and it is a profitable branch of the photographer's business that fails to arouse general enthusiasm.

The reason for this condition of affairs is plain to see. The man who handles the camera prefers to work with animate subjects. To him there is no thrill in producing a fine copy negative.

But there is at least one man in the studio who could enjoy making

fine copy negatives. He is the man who is interested only in technical quality—the printer. Or in studios where there is also a dark-room man, he may be the man who can be made a copy expert.

One quite often hears the remark that there are no rules for making copies—that stop values are so greatly changed because of the bellows extensions necessary for copying that exposures are difficult to judge.

Here is a rule, however, which if





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Frank Scott Clark  
Detroit, Mich.*



followed will practically eliminate uncertainty and insure correct exposures for any copy that is to be made.

The first requirement is a uniform light and this is only possible when artificial light is used. We would suggest the use of two Eastman Floodlights, described on another page, or a similar arrangement of artificial lights.

The camera should have a fairly long bellows draw and if it is not mounted on a regular copying stand it can at least be used on a table with the copy board on a track so that the copy will always be parallel with the ground glass of the camera.

The lights are then placed at each side of the copy board with the light directed on the copy at an angle of  $45^{\circ}$  from each side. This should not produce reflections and should overcome graininess that is usually seen when the copy is lighted from one side. An absolute rule can not be given for the placing of lights but if the operator of the camera will place his head directly in front of the lens he can detect the source of a reflection or uneven illumination and remedy it by slightly changing the position of the lights.

Next in importance is the exposure. To use a rule for exposure it is necessary to determine upon a stop that can be used for all copy work. If that stop is  $f.8$  and the lens has a focal length of 10 inches it means that the diameter

of the  $f.8$  stop is one-eighth of ten inches.

Extend the bellows to 20 inches and the same stop would be one-sixteenth of the focal length so the stop would have a value of  $f.16$  instead of  $f.8$  and for every point between 10 and 20 inches the value of the stop would be different.

Measure the exact diameter of the stop you have decided can be used for all copy work and on a plain rule or a yard stick on which you have glued a strip of white paper, measure off and mark spaces, each space being exactly equal to the diameter of your stop. The spaces should then be numbered consecutively from one to the end of the rule.

If your rule has been marked correctly and you are using a 10 inch lens with an  $f.8$  stop, when your camera front has been drawn out to 10 inches the distance from ground glass to lens will measure exactly 8 on your scale. If drawn out to the point marked 11 on your scale it indicates that the stop at that extension will have a value of  $f.11$  and if drawn out to 16 your stop will have a value of  $f.16$ . Your scale is simply marked off in standard stop diameters instead of inches and you have only to measure from ground glass to lens when you are ready to make an exposure to determine what value the standard stop has at the particular camera extension used. That is very easy.



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Now to determine the correct exposure is equally simple once a few tests have been made, and anyone who does copying will be glad to do this much to save time and trouble.

The stop values which theoretically double the exposure are  $f.8$ , 11, 16, 22, 32, 45, 64, 90 and 128. If after making your tests you find that the correct exposure at 11 on your scale, indicating a stop value of  $f.11$ , is 10 seconds you know that the exposure at 8 would be 5 seconds, at 16, 20 seconds, at 22, 40 seconds and so on.

These exposures will be practically standard at all times so long as the same source of artificial light is used and it will be found very easy to estimate exposures when the camera extension comes in between any of these markings on your scale.

This may seem to be a little trouble on first reading, but when one considers how difficult it is to estimate exposure without some such simple method of calculating the value of stops, the plan we have outlined will be appreciated.

For some copy work, ordinary films or plates will answer but if the original is yellowed with age or stained, an orthochromatic or panchromatic film or plate and a filter will produce a better result.

In using filters and panchromatic films for copies containing color, the same rules that apply to photographing the subject direct will also apply in copying. This

subject is thoroughly covered in the book, "Color Plates, Films and Filters for Commercial Photography" which may be had from your dealer free on request.

To secure a clean copy of a stained or yellowed print every trace of the stain, which would be accentuated by using an ordinary plate or film, can be removed by using an orthochromatic or panchromatic film or plate and a yellow filter. The filter, however, must be darker than the stain and should be one of the Wratten K series, K1, K2 or K3, or if the stain is a dark yellow the Wratten G. The filter cuts out the yellow and allows the print to photograph as though it were a clean black and white print.

Many photographers do not like to make copies and when they turn down a copy job do not realize that in doing so they are turning away a prospective customer for other work. We have tried to show how copying can be made quite simple and we would also like to impress upon the photographer the importance of doing such work and doing it well.

There is almost always a sentiment connected with the print that is brought in to be copied, and a cheerful acceptance of such work and a good result will almost always make a loyal customer. There should be a good profit in copying, however, and this in itself should be sufficient incentive to make a real effort to get copying.



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Detroit, Mich.*



## THE EASTMAN FLOODLIGHT

## A GENERAL UTILITY LAMP

**I**N order to standardize exposures in photographic work of any nature it is necessary to use some form of artificial light that will be of uniform strength.

The Eastman Floodlight is designed as an illumination unit for copying or commercial work or as an auxiliary light in studio or home portraiture. As will be seen by our

illustration the stand is adjustable and may be extended to a height of 8 feet 6 inches making the light itself about 9 feet high. When closed the stand measures 26 inches in length and weighs a little over three pounds.

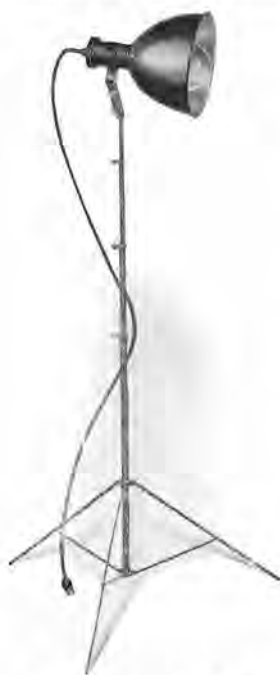
The Floodlight takes a 500 watt Mogul base lamp, which is not supplied, and the complete unit, ready for use, weighs 5 pounds.

While this light in itself may not be strong enough for the main source of illumination in portraiture, it will be found an excellent means of supplementing the regular 1000 watt lights that are generally used for portrait work.

It is also an excellent piece of equipment for the commercial photographer who is often called upon to do work away from the studio. It is easily carried about and will be found very useful in factories or other places where there is not a sufficient amount of concentrated illumination.

Two of these Floodlights make an ideal light equipment for copying or for photographing small objects in the commercial studio.

The price of the Eastman Floodlight complete with 5 feet of heavy electric cord and plug but without lamp is \$20.00. Order one or two from your dealer and be prepared for any emergency.



The Floodlight Set Up  
Ready for Use





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Frank Scott Clark  
Detroit, Mich.*



## SPEEDING UP YOUR NEGATIVE MAKING

WHEN I was serving my apprenticeship in a photographic studio our printing room was on the roof and the head printer thought it a fine joke to have me carry a lot of printing frames up to the front of the building towards evening where, as he explained, the light was stronger because it was nearer the sun.

I soon learned better, but when I began working in the skylight room I thought the photographer was trying to play another joke on me when he tried to teach me that the light was stronger next to the skylight than on the opposite side of the room.

But one day I learned that the skylight itself was the source of light and that light diminished in inverse ratio to the square of the distance from the light. And when I got that through my head and knew what it was all about I found that what I knew to be a fallacy regarding the light on the roof was really true of the light coming through a window or a skylight.

A great many photographers do not take advantage of the light they have, thinking, possibly, that it is necessary to get in a far corner of the room, or at least a considerable distance from the light, to get softness.

The result is long exposures and flatness when the thing to be

desired is short exposures and roundness.

Work close to your light—as close as you can and still get diffusion, and this is easily done at four or five feet from the light.

The modeling of your light will be better and more easily controlled, your ground-glass image will look round and will stand out from its background rather than sink into it and, of very great importance, you can materially reduce your exposure and still have fully timed negatives.

It is quite important that you make the sitting for a photograph as little of a trial to your customer as possible. And long exposures will not add to your popularity as a photographer.

Do everything in your power to make exposures short, without under-timing, of course, and you will find that working close to the light will materially help matters.

With the proper balancing of your light you can produce either a low or a high keyed lighting without unnecessarily increasing exposures. Working at eight feet from your light your exposures will need to be just about four times as long as if you work at four feet from the same light.

Possibly you can't work as close as four feet, but whatever the distance you will find the rule

practically correct. Technically, the rule applies to what is known as a point source of light, but as most workers use only a portion of their skylight or a fairly concentrated artificial light source, the light diminishes in strength very rapidly as you work away from it.

Make use of all of your light,

use Super Speed Film and a fast lens and you will find the short exposures this combination enables you to make will decrease the number of your failures, enable you to secure better expressions and give your sitters a more favorable impression of your methods of photography.



### NO. 3 EASTMAN FILM SHEATHS

**W**HILE the most simple and convenient means of using professional film is in Eastman Film Holders there are those who also like to make use of plate holders, or who are using film for the first time and wish to be convinced of the advantages of film before changing to film equipment.

The new Eastman Film Sheaths No. 3 will not only hold the film flat from side to side and from end to end but they adapt film to any form of holder that is made for glass plates.

They are light in weight but are very rigid. They may be placed in holders and in the majority of holders may remain there permanently as the film may be slipped into the sheath while it is in the holder. One end and both sides of the sheath are turned over, forming a groove into which the film slips and which holds it in place.

An important feature of this sheath is the fact that the turned



edges are slightly tipped so that the film as it slides into the groove is made to hug the back and lie flat in the sheath.

The new No. 3 Eastman Film Sheath is made in three sizes at the following prices:

5	x 7	.....	\$ .20
6½	x 8½	.....	.25
8	x 10	.....	.30

## PLAY THE BUSINESS GAME

## BY BUSINESS RULES

**I**F a photographer does a fair amount of business but doesn't seem to get ahead it's a pretty sure sign there are leaks somewhere. And the difficulty about a leak is that you can't stop it until you find it.

Where there is a leak there is almost sure to be something loose and in business it is usually found in the books.

In fact, many photographers do not keep books. And with no records, or inadequate records, how can a man expect to know how his business stands?

Business is a game and a mighty interesting one too, but it is only interesting when a man plays according to the rules and keeps an accurate score.

Imagine a golf player going around the course time after time yet never keeping a score. Imagine him playing from "tee" to "green" yet never playing the putting end of the game. Could he be expected ever to become a proficient player?

Ask a golfer.

Then ask a keen business man how important he considers the book records of his business.

The photographer has a distinct advantage in that his books do not need to be complicated. He sells photographs and possibly frames. He buys only the materials from which his photographs are made

and these materials from only one or two dealers.

He has little in the way of furniture, fixtures, apparatus and stock to inventory—little in breakage, shopworn or out of date merchandise and but few employees.

He should not look upon it as a task to keep an absolutely accurate set of books that would keep him thoroughly informed as to the standing of his business at all times.

Bookkeeping only *seems* difficult to one who has never kept books, just as any game seems difficult until you know how to play it.

And because photography is so different from many other lines of business, the Eastman Kodak Company has devised a very simple system of bookkeeping for the studio in which studio register cards and a specially devised cash book are practically all that is necessary.

A cash sales blotter supplements the regular cash book, but any book in which the actual cash sales for a day can be entered will answer for this purpose.

Briefly, the studio register card can first of all be filled out as an appointment card and filed under appointments. When the customer calls the size or style of work is entered on the card with date



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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Detroit, Mich.*



when proofs are promised and the card is placed in the file of current work. When proofs are returned and an order given it is entered on the card which becomes a record of sale the same as a ledger entry. And when the bill is paid the card goes to a file where it remains as a record of negatives and order, and from which it should be removed only in case duplicate orders are given. In such case it is returned to the current work file, the order for duplicates being entered in a space provided. In this way the complete record of a sitting and all orders from the negatives are kept on the one card. Also all unpaid accounts are in the current work file where it is a simple matter to find them when statements are to be mailed or when one wishes to know the total of unpaid accounts.

Separate entries of cash sales or cash from charge accounts are entered on the cash sales blotter, as well as the register cards, and each day the totals of such cash are entered in the cash book. There are also columns in the cash book for cash receipts from other sales such as frames, amateur finishing, commercial work or whatever use one wishes to make of them.

The other half of the cash book sheet is for segregating expenditures. There is a column for fixtures, apparatus, tools and improvements, one for photographic supplies, one for wages to em-

ployees and one for general expense, advertising, rent, etc. There are also two columns for use where one wants a separate record of any particular expense, a column for owner's withdrawals and one for totals.

There are also pages for monthly summaries of the business so that cash receipts for any month or expenditures of any nature or total expenditures for any month can be compared with any previous month or the same month in a previous year.

There are complete instructions for taking inventories and preparing statements showing profits of yearly business, and these instructions are so plain and the book records are so simple to keep that there is no reason why every photographer should not have an accurate knowledge at all times of just what his business is doing.

It is this intimate knowledge of his business—this contrast of profits with expense and volume of business that goads a man on to greater effort. It makes him play the game harder and more intelligently and teaches him how to improve and build up a business.

Even if yours is a one man business there is the need for accurate records and a satisfaction in keeping them for comparisons. So if you are interested, ask your dealer for the free booklet "System for the Photographic Studio" or we will mail it to you direct on request.





PORTRAIT FILM NEGATIVE, ARTURA PRINT

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Detroit, Mich.*



## THE MAN WHO MADE THE PICTURES

**F**RANK SCOTT CLARK occupies a unique position in the photographic world and especially in Detroit. He has grown up with the social, the artistic and the financial life of his city and has maintained his position in all three.

Socially his position is an enviable one. His early friendships have been maintained and enhanced with the wonderful financial and social growth of this great manufacturing city and he has grown into this life rather than out of it.

Both wise and fortunate investments have made him independent but not idle. His interest in art has never waned and while his ability with the brush has given him distinction in art circles it has never lessened his love for photography.

One might say he has been a factor in narrowing the breach between the two. He has taught his friends of the brush to respect photography—to realize its possibilities as a means of expression rather than to see only its limitations. And on the other hand his activities in art circles have helped photographers and those of more practical minds to a better appreciation of the aims and ideals of the artist.

Mr. Clark is the head of the

Art Committee of the exclusive Detroit Athletic Club and has personally selected the greater number of paintings in its excellent art collection. He is also president of the Scarab Club, the most representative body of artists in the city and an organization which is very widely known for its social as well as art activities.

But all of this has not turned Mr. Clark's head. The best evidence of this is the fact that he is also President of the Photographic Society of Detroit, a body of his brother photographers. Those he called his friends in the days of the old Clark studio are still his most loyal friends. And it was this old studio that really turned the financial tide for Mr. Clark.

Detroit was growing rapidly and the time came when he had to choose between buying the building he occupied or finding a new location.

He bought. And almost immediately Detroit built around his property. In fact it became so valuable that it would have been the greatest kind of extravagance to retain it as a studio. So it was sold for what most people would consider a fortune and there is a new and well established Frank Scott Clark Studio in a new location.

But it wouldn't matter where Mr. Clark might locate in Detroit,



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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his following is so great, his friends and associates so influential that he simply could not help being successful.

It is only his love for the profession, we think, that keeps him in business. Yet he is just as enthusiastic as in the old days. "Super Speed Film is the greatest achievement in film making since

the invention of photography, in my opinion," Mr. Clark says and the results he secures on film are really wonderful.

We consider it a privilege to be able to devote the pages of this number of Studio Light to some of the excellent examples of Mr. Clark's recent work which we are sure our readers will appreciate.



### THE OWNERSHIP OF THE NEGATIVE

THE question has been asked us recently by several photographers residing in various parts of the country as to whether the negative of a photograph taken for a customer is owned by the photographer or the customer. Our opinion has always been that in the absence of special agreement between the parties to the contrary, such negative is owned by the photographer. Our search, however, has not disclosed a case decided in this country by a court of record in which the point has been directly involved. The rights of photographer and customer as regards the use of the negative appear to have been pretty thoroughly worked out by the courts. A summary of some of the interesting points decided along that line appeared in a series of articles in these columns about two years ago. The question of the bare right of ownership or possession of the negative, that is, as to whether the photographer may properly

and safely refuse to grant the customer's request to turn the negative over, is one which evidently has not often been litigated.

There are, however, one or two rather ancient English cases which appear to bear out the opinion stated above, and there are also a few American cases where the point has been mentioned in passing, but has not been directly involved in the decision of the case.

In one of the English cases, decided in 1888, known as *Pollard vs. Photographic Company* the customer had his photograph taken by a photographer and ordered a certain number of prints in the ordinary way. The photographer proceeded to have some prints put on Christmas post cards which he offered for sale. The Court granted the customer an injunction restraining the photographer from such use of the negatives on the ground that it was a breach of his implied contract with the customer. The court made the follow-



PORTRAIT FILM NEGATIVE, ARTURA PRINT

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ing remarks which seemed to admit that the ownership of the negative was in the photographer.—

"It may be said in the present case the property in the glass negative is in the defendant (the photographer) and that he is only using his own property for a lawful purpose. But it is not a lawful purpose to employ it either in breach of faith or in breach of contract."

In a later American case the court makes careful distinction between the mere right of ownership of the negative and the limitation of the photographer's rights to the use thereof. Marie Jansen, the actress, engaged a well-known New York photographer, to take various photographs of her in stage costume. The photographer copyrighted some of the photographs. The defendant in the case, a publishing company, published one of the copyrighted photographs in its Sunday edition without including the notice of copyright. The court decided that though as a general proposition the right of copyright lay in the subject of the photograph, yet when as in this case, the subject was photographed as a public character, and with the understanding that the photographer could make and sell copies, he alone had the right of copyright.

In discussing the general relationship between photographer and customer the court said:—

"When a person has a negative taken and photograph made, for pay, in the usual course, the work is done for the person so procuring it to be done, and the negative, so far as it is a picture, or capable of producing pictures, of that person, and all photographs so made from it, belong to that person; and neither the artist nor any one else has any right to make pictures from the negative, or to copy the photographs, if not otherwise published, for any one else."

It will be noted that the language last quoted appears at first reading to be contrary to the opinion that the negative is ordinarily owned by the photographer, but we believe the words "so far as it is a picture" are significant, and the court is speaking primarily of the copyright rights in the picture and not of the mere question of ownership of the negative. In none of the cases cited is the right to the possession of the original negative itself involved, and we do not believe the remarks of the courts are really contrary to the proposition enunciated by the earlier English cases that the photographer in the absence of special agreement to the contrary owns the negative though he cannot make any use of it without the customer's consent.



ELON—*We make it—we know it's right*





PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Frank Scott Clark  
Detroit, Mich.*



*"My New Year*

deserves a record. I resolve to grow and it's only in a photograph that you can keep me as I am today."



*Phone Main 245 for  
an appointment.*

*The photographer in your town*

**THE SMITH STUDIO**

LINE CUT NO. 305. PRICE 30 CENTS

## THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. Co.

A significant indication of its quality and dependability—the number of successful photographers who use

# ARTURA

*The paper without a  
disappointment*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'*

A paper, reproducing in the larger projected print, the tone, the texture and the quality of the contact print.

# EASTMAN PORTRAIT BROMIDE

*Made specially for  
portrait enlarging*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'*

*For gifts that are a bit unusual, suggest larger projected portraits.*

*It isn't too late to equip for this profitable holiday business with an*



## Eastman Projection Printer

The Printers are always in focus, make enlarging as simple as contact printing and almost as fast. See the Projection Printer at your dealer's or let us send you descriptive booklet.

### *Projection Printer Prices*

No. 2, for 8 x 10 and smaller negatives .....	\$675.00
No. 1, for 5 x 7 and smaller negatives .....	450.00
Kodak Projection Printer for 3½ x 5½, 4 x 5 and smaller negatives .....	200.00

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**

*All Dealers'*

# ELON

The name that stands for the highest refinement of coal tar developers. Elon is made under laboratory control, in Eastman factories—is a tested chemical.

*Look for this seal  
on the bottle*



EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'*



## The Century Studio Outfit

No. 9-A—8 x 10

This outfit has every requirement for first-class studio work. Its extra long bellows, permitting great latitude in the choice and use of suitable lenses, makes the long focus lens available for portraiture.

All adjustments, for elevation, horizontal and vertical swings, sliding carriage and tilting camera bed are quickly, quietly and smoothly made.

Finished in deep red mahogany tones with brass trimmings, the outfit has a rich, handsome appearance that is sure to impress the sitter. It's an outfit you need for better work and bigger profit.



Century Studio Outfit No. 9-A complete consists of an 8 x 10 Century Studio Camera No. 9-A, with Sliding Ground Glass Carriage No. 9-A, one 8 x 10—5 x 7 Reversible Adapter, one 8 x 10 and one 5 x 7 Eastman View Plate or Portrait Film Holder and the Century Semi-Centennial Stand No. 1-A. Price, including excise tax, **\$140.25.**

*See it at your Stock House or send for  
Descriptive Catalogue*

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*Folmer & Schwing Department*

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*Rich—Simple—Effective*



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